

# The Daily Movie Magazine



## CLOSE-UPS of the MOVIE GAME

By HENRY M. NEELY

### A Man Who Plays With Sharks and Things

IF YOU know of any one who has a shark that he wants to rent to the movies, there's a man in New York who will take him. He doesn't want a tame shark; he wants one with plenty of pep—a pugnacious, unsociable, misanthropic shark who will resent any attempt at familiarity.

For the shark has got to act in a fight scene in the movies, and it's going to be a regular fight and he isn't allowed to get any other shark to double for him. Of course this sounds silly. But it's the truth. There's an actor chap over in New York who is actually looking for a real live shark to go through a thrilling battle in the water while the cameras grind.

I ran across the actor when I went up to visit the Pathe studio in the Bronx in New York the other day. You've all seen him in his thrilling serials and you've all probably thought what I did—that he hired some reckless adventurer to double for him in the dangerous stunts or else he had a mighty clever camera man who faked the thrills by mechanical means. But he doesn't. They're real.

Everything that you see Charles Hutchison do on the screen he actually does while the cameras grind it into the celluloid.

And you'd never think it to look at him. You'd know he was an athlete and an out-of-doors man, but you'd never suspect that the will power denoted by the firm, aggressive jaw would go so far as to snare even the thought of safety to life and limb.

But, in reality, it goes even further than that. It makes him deliberately sit down at night and figure out some new method by which he can risk his life the next day. He never intended to be a "stunt" man. But, once he was forced into it, he made up his mind he was going through with it—and he has.

FOR ten years, Hutchison was a leading man on the speaking stage. Then he began to be attracted by the growing popularity of the movies and he wrote a serial.

It looked pretty good and John Golden was assigned to put it on. Golden figured he would get better results if he had the author with him, so he gave Hutch a part and cast Leah Baird and Sheldon Lewis for the other principal roles.

The serial was called "Wolves of Kultur." It was free from stunts originally, but when the first episode was sent to Pathe, they wouldn't have it. They had specialized in serials and knew the market and they insisted that such a story as Hutch had written must have stunts in every episode. And they suggested some that would even it up.

It put Golden up against it. He had no stunt man available, Lewis wouldn't do them and Miss Baird couldn't. So, one day when he mentioned it to Hutch, he was surprised to have the author and actor calmly volunteer to jump into the breach.

"I've always been a gymnast," said Hutch. "I'm tumbling about in a gymnasium every day and I'm sure I can get away with that stuff if anybody else can."

So they put the stunts in "Wolves of Kultur," and Hutch began to see possibilities in the game. And he confessed, as he told me about it, that he also began to like the risk and excitement of it.

IF YOU think the job of a movie actor is a pretty easy way of earning a lot of money, just consider the things that Hutch has done since then. Then imagine yourself in his place—and imagine the kind of letter your life insurance agent would write you when he heard about it. Or, if you are a girl who aspires to movie honors, imagine yourself going through some of these stunts with Hutch.

WHEN he was doing "Double Adventure" out in California, he wrote into his part a stunt where he was being pursued by enemies, and to escape them had to jump from the top of an oil derrick into a tree. The tree was forty feet high—just about the roof of a four-story house.

Hutch made the jump, but his hands slipped on the smooth bark of the branch he grabbed and he bought a one-way trip to the ground without stop-over privileges.

He broke his right arm and wrist and fractured his left wrist, besides getting some nasty internal injuries that kept him out of pictures for five months with weights on his wrists to get them back into shape.

Yet, when he regained consciousness, with the members of the company bending over him, wondering what kind of flowers to send, he looked up at the cameraman and asked, "Did you keep grinding while I fell?"

"Yes," said the cameraman.

"Good," exclaimed Hutch. "We'll change the script to utilize that fall. Here's the way the story will go now—"

And he was still outlining the alterations in the scenario while they loaded him into an ambulance.

While he was in the hospital, Pathe sent an official to him to work into his contract a clause stipulating that he should hire doubles to do his stunts for him. His staff was going so well with the public that the producers didn't want to lose him.

BUT Hutch wouldn't hear of it. "The people like me," he said, "because they believe that I myself do the things they see on the screen. If I hired a double, I'd be double-crossing my public. Nothing doing. You wait until I get out of this hospital and I'll show you some real stunts."

"HURRICANE HUTCH," the serial on which he is now working in the Pathe studio, will give you a pretty good idea of how he has carried out this promise. Here are some of the things he does in this thriller:

He sees the villain carrying off Lucy Fox, the heroine, in an automobile. Hutch jumps into another and pursues them. Going at nearly sixty miles an hour, he leaps from his car into the villain's and rescues Lucy. Which would you rather be in this stunt, Geraldine—Hutch, the villain or Lucy?

Driving with Lucy in an auto along the brink of Ausable Chasm, he loses control and they both plunge—still in the car, mind you—into the water, 150 feet below. Again, Geraldine, how'd you like to be Lucy?

He swims the rapids in the chasm, rescuing Lucy. (Don't forget Lucy in all this, Geraldine.)

He crosses the chasm on a tight wire.

Riding a motorcycle, he leaps on it thirty feet across the gap of a broken bridge.

He rides his motorcycle the full length of an open trestle with a train only twenty feet behind him. If he had an accident, the train would be too close to stop before it hit him. Very nice and comfy, I call that.

He rolls under a moving freight train to escape pursuers. Them ain't the kinda rolls I like, Geraldine.

He balances on a log and "rides" a lumber slide. His director tried to hire a lumber jack to double for Hutch in this, but the lumber jacks had too much sense. Hutch was pretty badly hurt, but he's all right now.

He crosses from one trestle to another high above the street by hanging to a pulley running on a clothes line. There was no trick of double exposure in this either.

Riding his motorcycle, he jumps it from shore to a dredge, dashes across the dredge and jumps the cycle from the dredge to the opposite shore. Well, anyway, that saved him four cents for ferry.

He hangs by a rope from an airplane, reaches down and rescues Lucy from a speeding motorboat. (Some day I'm going to ask Lucy what she thinks of all this stuff.)

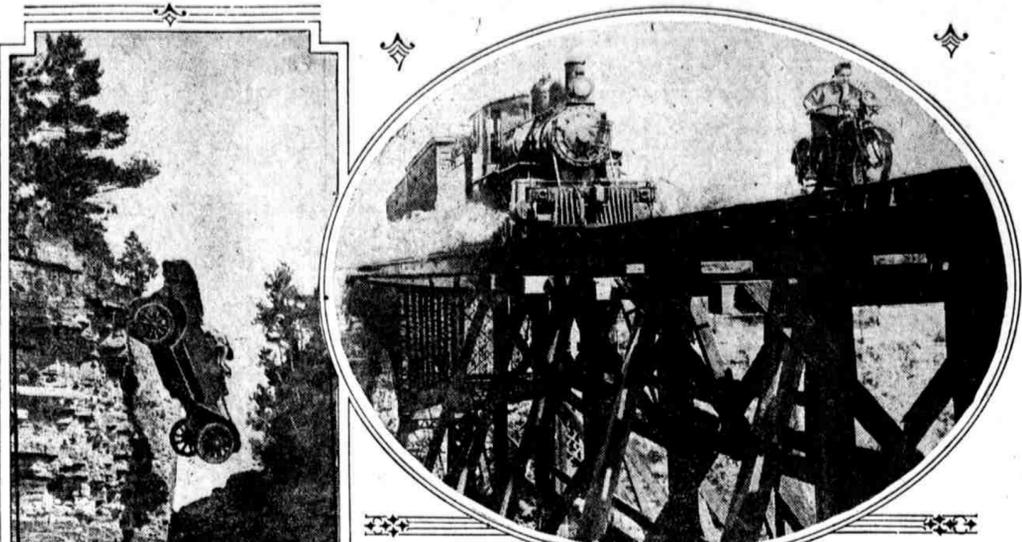
He jumps from a light house into a sandbank—a mere matter of sixty feet—about like a six-story building. Nice, snappy sort of recreation.

He crawls down a rope from the railroad bridge at Poughkeepsie, 150 feet high, swings until he can get near the mast of a schooner passing beneath, leaps to the mast, crawls down the mast and rescues Lucy again. Gee! that girl Lucy certainly does require a lot of rescuing.

AND now Hutch wants a nice, hungry, pugnacious, unsociable shark to stage a battle in the water with him. I didn't find out what Lucy is supposed to do in this episode. But I'll see Lucy, and Hutch scolded to rescue me from a shark, there would be an rescue necessary. It'd be headed West so fast you could just see me coming up over the Eastern horizon on my way back.

How about you, Geraldine?

## IF YOU WANT TO BE A STUNT MAN, TRY THESE ON YOUR TALKING MACHINE



## The LOVE STORY of a MOVIE STAR

### CHAPTER XXX

"FROZE" it, as it were. He seemed thrilled beyond words. He was all activity. He fetched his pot of paint brushes, and his palette, and his tubes, in a sort of ferocious speed of excitement. He seemed bristling with inspiration. He fairly flung himself into his chair, and painted as if his life hung in the balance.

After what seemed a long while, I grew so stiff and sore that I felt I must break. But I held on doggedly until I could not bear it any longer.

"Please, Mr. Morey," I said. "He stared at me. Then he laughed. 'I'm a fine one. I forgot all about you. Sit down and rest.'"

I sat down perfectly limp. He stood over me, studying me.

"Miss Moreland," he said, "do you know that you are a great actress? I've never seen anything like this, never. How long have you been acting?"

"I told him, he urged me to go on. I told him my story, all about my adventures with Beaver-Face and my fruitless efforts to find work."

But of Roland I did not tell him that I had tried the movies. He listened attentively, always puffing at his pipe.

"You're too good for model work," he said at last. "You've got to get into the movies, and—"

For several minutes he paced up and down the floor, pondering deeply. Suddenly his frown vanished, as if by magic. His face was lighted by a smile.

"Why," he laughed. "I've got it. I must bring you—down here to meet you. He is a friend of mine. He's in the Y—Studio. When he sees this picture and then sees you, well—it's all over but the shouting!"

Three days later I met him. He came down in the afternoon. My first impression of him was of a rather slender man, not much above middle height, with clear blue eyes and light hair, a quiet manner and an expression that seemed to indicate a struggle and suffering. From the very beginning, I felt that he was one of those who would understand that he was good and true and real.

He looked attentively at the picture. Then he looked at me. He asked me a few questions about my work at the Y—Studio. Then he said:

"How soon could you come to me for a trial?"

"Whenever you want me—since Mr. Morey doesn't seem to want me any more."

I smiled archly at my good friend.

We made an appointment for the beginning of the following week and he went out smiling gently at me.

"Well," said Mr. Morey, "everything's all right again, isn't it?" I seized both his hands and pressed them warmly. I could have hugged him! Perhaps I should have done so!

"It's all due to you," I cried warmly. "Senseless!" he laughed. "You've got it in you, you've got the power, that's all. This will put you where you belong. But I'm sorry to lose such an exceptional model." He added a bit ruefully.

A great respect took shape in my mind then and then, to sail right in and beat my way to the very top. No risk would be too great, no effort too costly, no struggle too burdensome. It did not matter anyway; I did not care what happened to myself, so I might as well succeed as fail.

At last, fighting overwhelming odds, I would forget myself. I would sense from my troubles. So I thought, but now I have ceased to think that way.

I hear the great ocean pounding on the cliffs, and I recall those lines of Tompkins: "Break, break, break!"

"But the tender grace of a day that is dead—"

Will never come back to me!"

To Be Continued Tomorrow

## REX BEACH NOW MAKING MOVIES MAKING HIS HOME

REX BEACH is having a chance to work near home these days. In the past when he had a picture to film he packed his bag, took his script to California, to Hollywood, or to wherever his studio happened to be located. His first United Artist picture is being produced at the Yonkers studio. It was Whitman Bennett who discovered this little city as a suitable place to produce pictures, and incidentally answered the famous question: "What are Yonkers?"

Nowadays any well-informed motion picture person will tell you Yonkers is the place they make good pictures, so you can see what Mr. Bennett did for his country.

It is in this picturesque little city nestled along the Hudson to which Mr. Beach has carried the script of "The Iron Trail," and R. William Neill has unpacked his magnificent ready for "lights." Answering Mr. Neill's call is an interesting group of players who have been chosen for Mr. Beach's first United Artist story. They are Wynand Standing, Alma Tell, Betty Carpenter, Reginald Denny, Eulalie Jensen and Harlan Knight.

While all the interiors are to be of "chomp" brown, the exteriors have been filmed in Alaska, a cameraman having been sent up there some months ago by Mr. Beach.

Not satisfied with what he had done, Kid Cupid let go another shaft, and this did the job for William Scott, leading man, and Gladys Brockwell. They have not said the fate of the happy but every one on the coast is looking for an announcement soon.

Theda Bara and C. J. Brabin were recently married.

THESE are some of the stunts that Charles Hutchison—"Hurricane Hutch"—does in his new serial.

They are described in the article to the left of the pictures.

It's the kind of thing they expect you to do sometimes in the movies, so if you think they'd spoil your appetite you'd better stick to the job you've got and eat regularly.

## CUPID SHOOTS A LOT OF WICKED LOVING DARTS

YOUNG DAN CUPID must be getting short of arrows out at Hollywood, particularly among the players at the William Fox studio. The little chap has been unusually active during the last six weeks, and vacations for honeymoon purposes have been in demand.

Four marriages have taken place and an engagement is announced.

The latest to say "I will" is pretty Kathleen O'Connor, Tom Mix's leading woman. Her new husband is Lynn Reynolds. He is a Fox director. All right—let's see you direct, Lynn.

Jack Dillon, another director, took Edith Hallor, Selnick leading woman, for his bride, and started the wedding ball rolling, while Shirley Mason and Bernard Durning stood in the happy couples' corner, and gave three cheers.

THEN Barbara Bedford, leading woman in a forthcoming production with Jack Gilbert, decided it was about time she married a husband. She picked out Irvin Willat, the well-known director. Irvin didn't mind, and they have just got back from their wedding trip.

While all this was going on Leatrice Joy was made a star by Goldwyn, and about the same time William Fox elevated Jack Gilbert to stellar honor. Now the two stars shine as one, for Jack and Leatrice stepped up to a jewelry store recently and are now bangles in Hollywood.

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## Now Go On With the Story

## Vatican Architect Designed Sets

All of the sets for the Italian photoplay, "Theodora," which Golden is releasing in the fall, were designed by one of the architects of the Vatican. It required six months to erect them.

## This Is How the Story Begins:

NELLA MORELAND, most famous of screen stars, knew that a young girl, Annette Wilkins, has fallen in love with Roland Welles, an idol of the screen. Miss Moreland, to save Annette, writes the story of her own love affair with Welles, intending to send it to Annette so she may know the kind of man he is.

She tells how, while a pianist in a music theatre in a Western Pennsylvania town, she met Welles when he made a "personal appearance" there, how he invited her to come to New York and said he would place her in the movies, how she came and the chilly reception which he gave her in the studio. Then, becoming interested in her, he gets her a job in a small town stock company for the experience, promising to see her often.

The manager insults her and she leaves, finally getting into pictures in New York. Here she works with Welles. He makes love to her, proposes and she is delightfully happy until another woman reveals Welles' perfidy. Then she quits him and the company.

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## NORMA'S FIRST APPEARANCE ON THE STAGE

NORMA TALMADGE is beloved by millions of theatre-goers all over the United States, yet she had never appeared on the speaking stage until the recent benefit performance of the Equity Association in New York. Norma and Marion Davies, the star of Cosmopolitan pictures, appeared as Wives of Windsor. The photograph shows costumes they wore at that event. Norma brought home to her the great difference in between acting for the camera and acting on the stage.

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To Be Continued Tomorrow

## GARRULOUS GARRY FALLS FOR CHARM OF WES BARRY

By HELEN KLUMPF

"WHEN school opens," Garry began brightly, in the manner of her best imitation of Mary Miles Minter. "It won't make any difference to you, or me, or Bull Montana," I cut in. "Do stop playing the ingenue and tell me where you've been."

"Well, all I was going to say was—" Garry deliberately drawled, knowing that I was dying to find out who was responsible for the orchid at her waist—that Wesley Barry will be a mighty happy boy when school opens.

"Not that he'll have to go; no, he'll have his tutor as usual."

"But he's going to take a particularly malicious joy in watching all the little boys go to school this fall because of the way he's had to work this summer. He's making 'School-days' in the movies you know. Marshall Neilan loaned him especially to make this picture."

"Of course," Wesley was tickled to death to play the part, but it does seem pretty hard being shut up in a schoolroom these hot summer days, even if it is for a picture. He expects to finish the picture in a few more days and then he'll go back to California."

"And that means going back to Marshall Neilan," I remarked. "Wesley will nearly die of joy after being separated from him nearly two months."

"Yes," Garry added, "it will seem almost like a scene from 'Bob Hampton of Blower' with Marshall Neilan in the part James Kirkwood played. Only in the picture when the boy got lonesome he could just up and run after his idol. And Wesley had to stay here acting in 'School-days' after Mr. Neilan left."

"But you haven't yet explained the orchid," I remarked caustically. "If Colleen Moore or Mary Miles Minter were in town I'd know that you'd been shopping with one of them, but you're not."

"Garry remarked airily. "You must realize that Wesley learned a lot from watching that he's trying to rush me or any other girl, bless his stanch young heart, but you see, in 'School-days' he wears a dress suit for the first time, and it made him feel so dressed up that he wanted to do something reckless. So he did—"

"I can't imagine Wesley finding that reckless," I offered, remembering the ornate cigarette-holder he gave Marshall Neilan for a birthday present, remembering the utter abandon with which he used to weave his way through Fifth avenue traffic when he was out shopping with Colleen, and remembering the way he frequently endangered his life by kidding Marshall Neilan.

"AND what do you suppose he finds that he's turned actor again?"

"Done what?" I gasped.

"Yes, Marshall Neilan got so interested in 'Bob Hampton' that he's acting in it now. I wish I'd had his share to see him."

"But there's one consolation—Wesley and Colleen weren't there either, if they had been there would have been such talking in sign language as you never saw before. Wesley and Colleen always use a sign language when talking about Mr. Neilan, you know."

"Stop—" I warned her, but too late.

"You'd better not tell any one else about my sign language," a determined voice behind her remarked, and she turned to confront Wesley Barry himself. "Or we'll have just one sign for you—thumbs down."

## Somebody Had to Be Hired to Rock the Boat

EXTRA labor was hired at the Lasky eastern studios to rock the boats in the scenes of ship interiors in "Cappy Ricks." Peter B. Kyne's stories of the Pacific Ocean shipping trade, in which Thomas Ince is starring.

The exterior scenes were taken aboard three ships chartered in Boston Harbor and off the Maine Coast, but, in addition, the pitching and rolling effect of a storm-tossed vessel was necessary for the cabin interiors, made in the studio.

Huge superstructures, which, when rocked, provided an exact simulation of a storm-tossed vessel, were built and operated by large crews of laborers throughout the filming of the latter scenes.

## Stevens Appeared in 134 Films

Just before his departure with the Oliver Moross company for Natchez, Miss., to picture "Slippy McGee" under the direction of Wesley Ruggles, Edwin Stevens checked over his record of engagements for the last three years and found that he had appeared in 134 films in that time. Which is keeping tolerably busy.

## CHARLES RAY BUILT EXTERIOR SETS IN INTERIOR STUDIO

THOUGH the name doesn't yet appear in the official time tables, there is a settlement in Southern California that might appropriately be called Raytown or Rayville. All that is lacking to make daily train service, incoming and outgoing, with the rest of the world possible is the linking up of the tracks with those of the Los Angeles terminal.

To give a realistic background to the street of a small country town in "A Midnight Bell," Charles Ray built a sure-enough railway station, constructed freight yards, with real switching facilities, and bought two huge box cars. All of these were installed inside his studio, for Rayville is a walled town.

"Thanks to the star's conviction that whenever it is physically possible, performers needed in a production should be built on the inside of his plant, the Ray studio, completed only about a year ago, already has become the nucleus for a genuine metropolis. For "Forty-five Minutes From Broadway," a mansion, representing one of the most palatial of New Rochelle homes, was constructed. For "Nineteen and Paris," a modern business street, bridges two Southern homes, was set up within studio bounds and a real trolley car operated. For "Peaceful Valley," a somewhat luxuriant garden was laid out on the stage, though Mr. Ray had to take his company out into the country to Ray's own perpendicular farm. That wonderful cave in "The Old Swimmin' Hole" was built on the set, as was the store in front of which the watermelon incident was enacted.

## "A MIDNIGHT BELL" THE ADAPTATION OF CHARLES H. HOYT'S GREAT STAGE PLAY, IS A REALISTIC STYLISH WITH A BANK, A CHURCH, A COUNTRY AND MOST OF THE OTHER ACCOMPANIMENTS OF A LIVE TOWN. THIS STREET WAS BUILT AGAINST THE GLASS STAGE, THE WALLS OF THE CHURCH SURROUNDING THE STUDIO CENTER'S WORKSHOP. THE BOXCARS HAVE BEEN GIVEN PERMANENT POSITIONS AT THE REAR OF THE STUDIO, ONE OF THEM SERVING NOW AS A GARAGE FOR TWO OF THE STUDIOS DO TRUCKS, THE OTHERS USED FOR THE STORAGE OF PROPERTIES. THEY ARE MOUNTED ON RAILS, HAVE A FREIGHT PLATFORM AND NO DOUBT WILL PERFORM USEFUL SERVICE IN THE FUTURE. MR. RAY HAS LONG CONSIDERED THAT money was to be saved by building exteriors within the studio and that the players in a production are more natural and do tricks, work when not under the critical, prying eyes of curious sightseers, certain to be encountered when the company goes to outside locations.

PHOTOPLAYS

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

APOLLO 922 & THOMPSON STS. MATINEE DAILY	GREAT NORTHERN Broad St. at Erie	PHOTOPLAYS
OLIVE TELL	MAY ALLISON	PHOTOPLAYS
ARCADIA 10th & Walnut Sts. 10:30, 2:30, 7:45, 9:15 P. M.	IMPERIAL 90th & Walnut Sts. Mat. 2:30, 7:45 & 9:15 P. M.	PHOTOPLAYS
ETHEL CLAYTON	"CARNIVAL"	PHOTOPLAYS
ASTOR PHILADELPHIA & CHICHESTER AVE. A PARAMOUNT SPECIAL	Lehigh Palace Germantown Ave. and Lehigh St. at 9th St.	PHOTOPLAYS
"THE GREAT DAY"	ELLIOTT DEXTER	PHOTOPLAYS
BALTIMORE 51ST & BALTIMORE	"THE WITCHING HOUR"	PHOTOPLAYS
"Bob Hampton of Placer"	LIBERTY BROAD & COLUMBIA AVE. MATINEE DAILY	PHOTOPLAYS
BENN 6TH AND WOODLAND AVE. ALL-STAR CAST IN	MILBING BROS. MASON, IN	PHOTOPLAYS
"STRAIGHT IS THE WAY"	"It Might Happen to You"	PHOTOPLAYS
BLOSBIRD Broad & Susquehanna	OVERBROOK 624 Haverford Ave. AVENUE	PHOTOPLAYS
ROSCOE (Fatty) ARBUCKLE	WILLIAM DE MILLEN PRODUCTION	PHOTOPLAYS
"A DOLLAR A YEAR MAN"	"What Every Woman Knows"	PHOTOPLAYS
CAPITOL 722 MARKET ST.	"CARNIVAL"	PHOTOPLAYS
DOROTHY DALTON	PRINCESS 19th MARKET STREET	PHOTOPLAYS
"BEHIND MASKS"	JACKIE COOGAN	PHOTOPLAYS
COLONIAL 6th & Mispwood Aves. MATINEE DAILY	"PECK'S BAD BOY"	PHOTOPLAYS
Paramount Super-Spectacular Production	REGENT MARKET ST. Below 11th	PHOTOPLAYS
"DECEPTION"	OWEN MOORE	PHOTOPLAYS
DARBY THEATRE	"THE WIVES OF MEN"	PHOTOPLAYS
MARION DAVIES	RIALTO GERMANTOWN AVENUE AT TULPOCKEN ST.	PHOTOPLAYS
"MARRIED LIFE"	JACKIE COOGAN	PHOTOPLAYS
EMPRESS MAIN ST. MANAYUNK MATINEE DAILY	RUBY MARKET ST. Below 7th	PHOTOPLAYS
"SENTIMENTAL TOMMY"	BERT LYTLE	PHOTOPLAYS
"THE SHERIFF OF MICHIGAN"	"A MESSAGE FROM MARS"	PHOTOPLAYS
FAMILY THEATRE 1511 MARKET ST.	SAVOY 1211 MARKET STREET	PHOTOPLAYS
CONWAY TEARLE	PRISCILLA DEAN	PHOTOPLAYS
"BUCKING THE TIGER"	"REPUTATION"	PHOTOPLAYS
56TH ST. THEATRE-Below Spruce	SHERWOOD 54th & Baltimore Aves.	PHOTOPLAYS
Rosemary Thelb and Hamilton Breville in	LOIS WENNER'S PRODUCTION	PHOTOPLAYS
"GOOD WOMEN"	"TOO WISE WIVES"	PHOTOPLAYS
FRANKFORD 4715 FRANKFORD	STANLEY MARKET AT 10TH	PHOTOPLAYS
HOBART BOSWORTH and DORIS MAY in	LIONEL BARRYMORE	PHOTOPLAYS